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ABSTRACT

In this scholarly work on black culture, the major contention is that black American culture derives from African culture which is an oral culture, while white American culture derives from European culture which is a lettered culture. This basic difference in cultures, when not considered carefully, makes it impossible to increase the educational performance of blacks over an extended period of time. Basic tenets of black culture are explained in terms of eleven criteria sociologists use to define culture. These criteria are: history, life styles, society within the culture, communications, work occupations, sexism, time, child rearing procedures, recreation, protection. Various manifestations of black culture are discussed and include clothing, music, language, body language, concepts such as good and evil, and black middle class behavior. This study indicates that "If blacks are to be taught and educated it is imperative that methodology, processes and procedures that are buried in the cultural aspects of ones being be considered. If blacks cannot be educated and counseled within the vein of their culture, the Black community will retain its 15.9% dropout rate as contrasted with 6.7% for whites." (PR)

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Cultural and Academic Stress Imposed on Afro-Americans: Implications for Educational Change

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The purpose of this symposium is to make it reasonably clear to its participants the need to consider the importance of deep seated cultural and hence social differences that characterize Black youngsters in our attempt to educate, counsel, and assess them. For some time now a variety of efforts have been directed toward the amelioration of the apparent problems ostensibly a function of certain social disadvantagments suffered by Blacks throughout their experience in America. Headstart, Follow Through, Upward Bound, and a variety of other remedial and compensatory efforts are examples of such ministrations to Black problems. Research efforts of a bewildering variety have been designed and implemented to discover if the apparent poor performance of Blacks as a group on various measures of intellectual and academic ability are a function of inferior genetic ability or inferiority derived from the socially disadvantaged status. The conclusions of these data display the same variety as do their research efforts although of late the "disadvantaged school" has proved the most popular.

Few, if any, of the programmatic efforts based on researchers findings have resulted in sustained substantial increments in the educational performances of Blacks over an extended period of time. The major short comings of attempts to educate and evaluate Black youngsters and the inability or unwillingness (for whatever reason) to come to grips with those deep seated differences between them and white youngsters that spring from the cultural form and imperatives that are operative in the Black community and in some instances slightly different and in other instances profoundly different from the white American community. The primary substance of this contention asserts that such a thing as Black culture and the Black experience exists and have historical perspectives that extend to Africa and a comtemporary importance that influences the lives of almost all Black people in America. It is further asserted that the influences of Black culture render Blacks proficiently different from whites in very important ways and that such profound differences must be considered in any attempt to educate, counsel, assess or evaluate Black youngsters.

Sociologist contend that the legitimacy of a culture is based on eleven criteria, namely:

1. <u>History</u>: All legitimate cultures have a history.

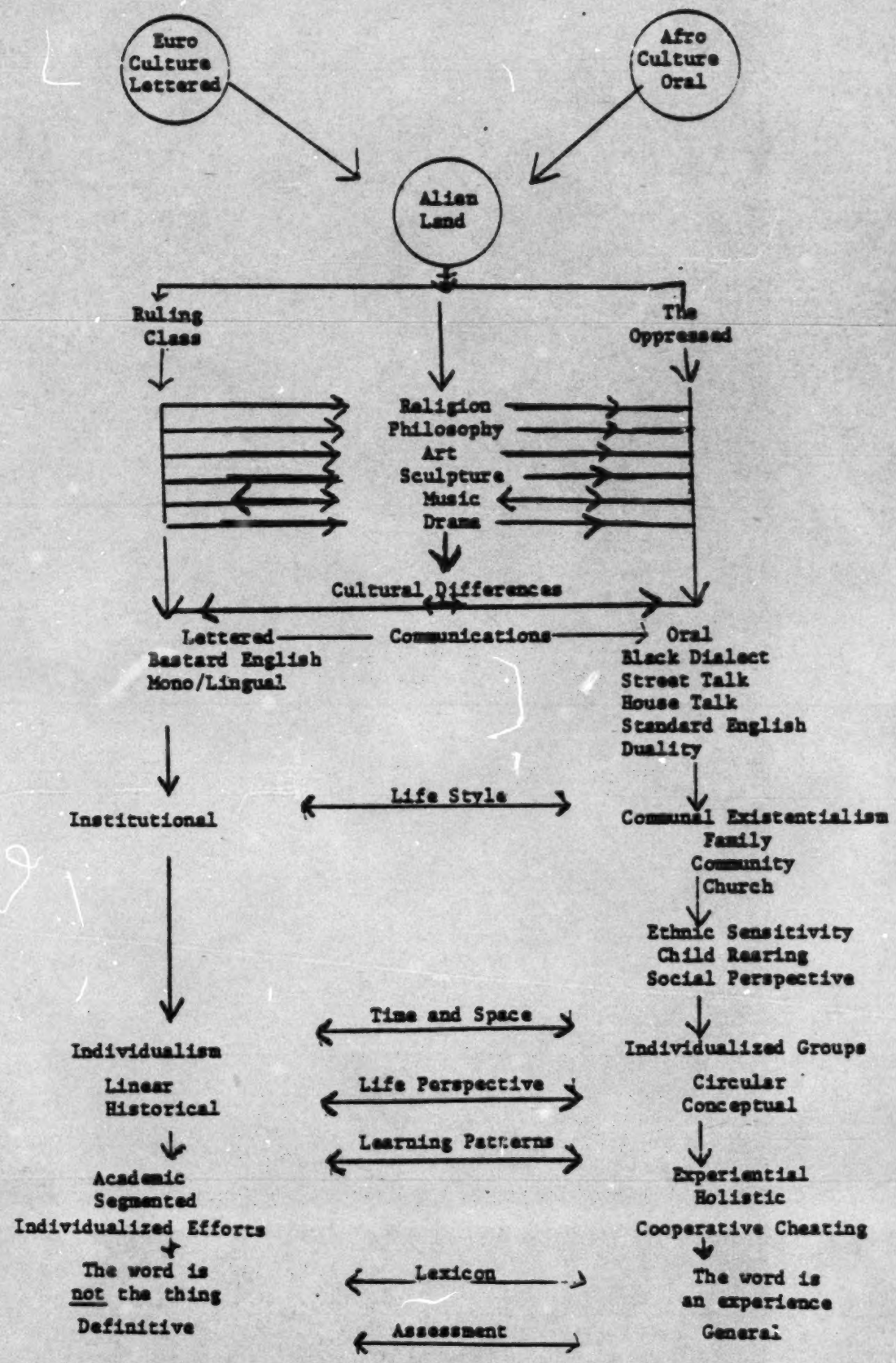
2. Life Styles: Is there a life style?
3. Society Within the Culture: What is the importance of "the good" status? What is good? What is bad?
4. Communications: Is there a distinct valid communications system within the culture.
5. Work Occupations: Is there a relationship between worker and "boss"? Are there rewards for work?
6. Sexism: How are the sexes treated within the culture?
7. Time: How is the day organized? What does time mean?
8. Child Rearing Procedures: What is "proper up-bringing" Who teaches who? Teaches what? Academics vs Survival skills.
9. Recreation: How do people have a "good time"? What is the joking relationship? Offensive behavior vs defensive behavior? Does the culture have an Art form? music? drama?
10. Protection: How does the society within the culture protect its community? women? children? men?
11. Materalism: What is valuable? What are worthy materials?

The case of Black culture and the Black experience must begin with those Africans who were transported to the new world as slaves. Contrary to the assertions of E. Franklin Frazier and others, the social and cultural heritage of Africans was not destroyed and replaced by a pathological limatation of social and cultural practices.

Historically the basic foundations of the two cultures, White and Black, have always been diverse. (see exhibit I) Europeans or the "Western Cultured" are off springs of a "lettered" culture and Afro-American's roots lie in an oral culture.

The dominant culture of the Western World has failed to assess the values and effects of the oral culture (orality). Orality demand different life styles, thought processes, behavioral learning patterns, concepts of time, perceptions, morals, value systems, communications, and assessment procedures. As the

Exhibit I. History of Afro-American Culture



European and the Afro-American treked to an alien land (America) both brought with them specific and different cultural patterns and in spite of the assumed amalgamation, these patterns have been permitted to nurture seperately.

Orality

The African cultures from which slaves were taken, kept no written records. The fact that Sidran (1971) states that African culture has an oral rather than a literary or "lettered" base makes it possible to suggest a new method for examining the Afro-American experience as a continuum. If Afro-Americans managed to perpetuate their oral culture and extend its base into the greater American society - then we must admit there exists a Black culture with its own social and value structures and a mode of perceptual orientation capable of supporting such structure. Because the lettered culture and the oral culture have alternative views as to what constitutes relevant and practical information, they impose alternative modes of perception for gathering information. Western culture, it seems, stresses the elimination of perceptual information.

Oral cultures use only the spoken word and its oral derivatives. The sounds of speech are tied to the time continuum and the hearer must accept them as they come; time is the current of the vocal stream.

To paraphrase McLuhan (1964), the "message is the medium". The oral man thus has a unique approach to the phenomenon of time in general; he is forced to behave in a spontaneous manner, to act and react simultaneously. As a consequence oral man is, at all times, emotionally involved in, as opposed to intellectually detached from, his environment through the acts of communication. This can be called the basic actionality of the oral personality. McLuhan (1964) has characterized this lack of intellectual detachment as contributing to a superior sence of community.

The advantage of the lettered orientation is well known through the advance of modern technology and literature. The advantages of the oral mode becomes manifest in the ability to carry out improvised acts of a group nature. Sidran (1971) states that oral man makes decisions and acts upon them, and communicates the results through an intuitive approach to a phenomenon. The lettered man's criteria of what constitutes legitimate behavior, perception, and communications often shut out what constitutes legitimate stimuli to the oral man. Sidran (1971)

further states that in language, the African tradition aims at circumlocutions or using as few words as possible to convey a message; in addition to this, tonal significance is thus carried into the communications process (consequently we have what lettered scholars have labeled "Black English or the Black Dialect or Ghettoese).

It is not suprising that the oral culture, being physically involved in communication should rely on rhythmic communication. Rhythm can and does create and resolve physical tension. Tension is very close in feeling to the perception of pleasure; it is at best a positive sensation at least a release from boredom.

In the oral culture as derived from Afro-American culture there is no distortion between the "artist" and the "audience" (Antiphony or call and response which is the basic culture of the Black church).

Another general theory of an oral approach to time can be found in the examination of oral grammer. In Wernings (1968) research he discovered through the examination of West African grammers that "the African in traditional life is little concerned about the question of time". Time is merely a sequence of events taking place now or in the immediate future. What has'nt taken place or what will probably not occur within a very short time belongs to the category of "non time". But what will definitely happen or what fits into the rhythm of natural phemomena comes into the category of potential time.

Great cultural changes occured in Western civilization when it was found possible to fix time as something that happens between two fixed points. Time is only a European notion. The rhythm of the human body is humand and will always be slightly different from although related to the metrical beat of time. Consequently Spegler (1958) may have been more than merely ingenious in identifying the post-Christian obsession with time as metrically exemplified in European music, with the decline of the West. Time in the Western sense is a translation from motion through space. Time in the oral sense is a purer involvement with natural occurences and perceptual phenomenon (an Afro-American phenomenon called Ethnopsychoconceptualism is the result of this. Black people do not listen <u>to</u> music; they <u>are</u> the music, artist do not sing to Afro-Americans; they sing <u>for</u> them. Blacks do not dance <u>to</u> music they dance <u>the</u> music) thus, the time concept has affected the social situations of the oral culture. Rhythm provides an outlet for Black aggression and as such, is the "Cultural Catharsis".

Fannon (1967) has suggested that rhythm is necessary in the Black Experience. Rhythm is the expression of the Black cultural ego, "inasmuch as it simultaneously assents and preserves the oral ontology or nature of being". Black music is a source of Black social organization; an idea must first be communicated before it can be acted upon. The process of communication is the process of communicating.

Consequently it is predictable that Lawrence Welk, Guy Lombardo, Bach, Mozart, and Brahms will compose, ochestrate, and play music unlike James Brown, Quincy Jones, Ramsey Lewis, Aretha Franklin and Manu Dibango.

The European concept of time is that space is a mathematical division of moments and therefore, it is not precisely quantified. Time is an ambience or environment in which all men live. Past, present, and future are wrapped up in one. Time is an aesthetic and a metaphysical concept. It is a felt experience. The African concept of time is not linear, it does not exist in a progression of moments. In this transaction time becomes a social not mathematical dimension. As one African told me, "time is a time of meaning not a time of chronology or clock hours. What is important is how you feel at this moment".

The African concept of space is not a mathematical assessment of intervals between points. Space, too, is a felt surrounding experience. Space is not cut up by dividing lines into length, height, or depth. The succession of area or volumes is irrelevant. Space in this sense is one dimensional (whole). In the African and Afro-American mind space is circular. Space is a circle and the sky is another circle surrounding space. Crossing lines made for angularity, break-offs, and continuity and completeness.

As shown in Exhibit I, once the two cultures merged, they "re-seperated" and constituted a division that has existed for over 400 years. This is not to say that the dominant culture did not have an influence on the Afro-American Culture, quite the contrary. Western culture has had a great affect on the Black church (Exhibit I) however, Africanization of the "white" church also took place. Therefore, it is predictable that the Baptist church in the Black community and the Baptist Church in the white community will have little in common on any given Sunday morning. "Africanizing" the Baptist church has caused the minister to

"preach" differently, the choir sings songs with rhythmic African musical concepts, hand claps are African, and the call and response of the congregation creates a aura that cannot be duplicated in a lettered culture.

Exhibit I demonstrates that Blacks are profoundly different in their concepts of philosophy, art, sculpture, drama, music, communication, lifestyle, time and space, life perspectives, learning patterns, sexism and even assessment.

Ironically music is the only cultural phenomena that has amalgamated to form a new art - jazz. The Blues of Africa and the classics of Europe merged to form a "new music to the world". Le Roi Jones (1967) states that without the two cultures merging Jazz could not have become a reality.

The question then is why was music allowed to nurture unchallenged by the majority culture? Ironically the evidence reveals that it was because of the interpretation of what was music?

In the lettered culture music is for listening purposes and entertainment. Music is not psychological. In orality the concept of music is a form of communication; singing and playing music is like talking. Consequently, even slaves were allowed to sing songs, clap hands and make rhymthmic sounds. White slave masters assumed that "singing slaves" depicted "happy slaves". Quite the contrary, singing in the Black community can denote anxiety, happiness, remorse, or dignity. It is a form of communication. Therefore, Blacks have always been allowed to say what they please - if they sang the words! Because music was given this "freedom" by the majority culture "merging" of the music was inevetable. No other art form, phenomona, concept, ideology, or philosophy has been permitted the same freedom in the two cultures.

The Black Experience

Basically, what is presently known about Black culture has come largely from the areas of literature, music, poetry, and history. We do not know, for example, to what extent the literature of Black culture is valid scientifically. We do not know to what extent Black people embody the ethos of Black poetry; nor do we know how or to what extent our past history relates to the ways in which Blacks presently define their culture.

We know that culture is defined as the totality of what is learned by individuals as members of society--that culture is a way of life, a mode of feeling, thinking and acting. Writing in 1871, Tylor said, "culture is that

complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society." From this definition, one of the difficulties in analyzing Black culture in America is the notion by sociologists and anthropologists that Blacks do not have, nor have they ever had, a society of their own[1]. That is, one is not born knowing his culture. He must learn it through his parents and various significant others, who filter the way of life of the culture to the child. We must be concerned with the question to what extent do Black parents, and other significant groups teach the Black child a culture that is different from the dominant American culture?

Communal Existentialism

I maintain that what Black parents tell their children and do with their children is significantly different from what white parents tell their children and do with their children. And, further, that this communication process forms a dominant value, belief system that in turn makes up the Black culture. One of the basic values in the Black culture is that of communal existentialism.[2] One learns early in life that he must share his physical self with others. The child is born into an environment of on-going social processes. These processes are carried out in an extended family. For example, the child interacts with not what is"yours is yours." It would seem that feelings from the latter statement would lead to individuals who are selfish, who always think of themselves first and their family or group second. For sure, it would not lead to the kind of communal sharing that exists in the Black culture.

1

If one accepts the previous statement, it becomes impossible, then, to speak of culture without a society or a society without a society without a culture. Therefore, it becomes necessary to make a case that Black indeed have operated a society within a larger society. That we, at least, have had our own sub-culture within the American society. At least, the Kerner's (1968) report suggested that America is moving toward two separate cultures--one Black and one white. And historically, John Hope Franklin (1966), maintains that there have always been two separate worlds of race in American society.

2

Existentialism here meaning that one's total being and one's total process of becoming is wrapped up in others. We are who we are because we are an extension of those around us.

I am not suggesting that all Black people have the basic value of sharing their material and nonmaterial possessions with others. But, I do feel that Blacks who were raised in working class families, although they may no longer belong to this class, possess the values of communal existentialism. Thus, it becomes nearly impossible for newly arrived Black middle class people to detach themselves from their extended families. Some of the newly arrived middle class Blacks have no desire to cut themselves loose from their families, but, see their obligations to help their families who have, more than likely, helped them to get where they are. Thus, middle class Black families are more extended than middle class white families. We can still see the pattern of grandparents and other relatives as part of the family unit. On the other hand, one may find middle class Black families who would like to sever the ties with their past--with their extended families and past friends, but, find it difficult to do. Such middle class families may find themselves in reciprocal obligations that they cannot eliminate. Likewise, there are Blacks, who were never raised in the pattern of communal existentialism, and consequently, cannot appreciate this pattern in Black culture, nor understand it.

Uniqueness Of The Individual

Another major theme in Black culture is that of a belief in the unique individual and his rights. This may at first seem to contradict the above analysis, but, the two themes really fit together. That is, one is free to develop at his own speed, in his own way as long as this development does not hinder another person. Thus, a certain amount of unselfishness is a necessity. However, one need not strive to be like his brothers and sisters. One can be different and yet a part of the family or group.

Early in the socialization process parents try to recognize what is unique in their child. They may arrive at this position by showing the similarities between their child and some ralative, but the feeling is not that the child's character or personality will be the same as the person he resembles.

In this small way, they are suggesting that "we have a unique child that is like no other child." Strauss (1968) has suggested that to name is to identify. It is to place a meaning on an object. Names say something about identity. It may suggest the character of the person. Therefore, Black parents make much "to do" over the names they select for their children. They say, in

effect, we have just birthed a unique being who may change the course of human events.

The process of naming is a continuous one. As Black children grow older, we find that they, in terms of their own identity, may take on new names. It seems that nearly everyone in the Black community has a nickname, and one may grow up in a neighborhood and never know the "real" name of a friend because he was always referred to by his nickname. The nickname says something very specific about the person's character. For example, the nickname may characterize him as: (a) Devil--a person in my youth who would be described by sociologists as an underworld character, but to Blacks in my community, he was a person who knew how to manipulate, deal and get along with nearly all people. He was also a smooth talker and quite handsome. (b) Mungo--a person not particularly handsome, but a strong person who was an outstanding football player. (c) Rabbi--a person who was not necessarily religious but who talked like a minister. Again, a person who knew how to deal with others. (d) Pig--the name was initially given because the person ate so much. Although now an adult, he is still referred to by that name, and I find it difficult to call him "James." (e) Flea-- a young man who I presently know and insists on being called Flea rather than his given name. He probably got the nickname because he is very small. (f) "Little Sis" or "Big Sis"--in this case my youngest aunt and my mother. These two people are still referred to by the above nicknames. Incidently, the names indicate the birth order in the family--the youngest and oldest daughters, and aslo certain kinds of rights and responsibilities.

One also finds in the naming process that Black families quite often refer to siblings as "brother" and "sister". These two names are used in place of their given names. I have also found several variations on the names for mother and father. Particularly, I knew one family where the children always called their mother, "mother dear". From the short list given above, one may note that nicknames are basically a male pattern rather than being distributed equally among males and females. In fact, I can think of very few nicknames for girls other than Sister, Peaches, Pudding, Baby, Hippy, Streamline, Busty, Legs, Mama, Fox Sweetie.

Another aspect of equality, as seen through the uniqueness of the individual, is the lack of competition within the family. There is little need in the Black family to compete with one's brothers and sisters if each individual is unique.

When competition does exist it is not with the thought that: I am better than you, but, rather it serves as a method of keeping one prepared for other forces in the environment. To compete for the same girl, for example, simply sharpens one's method of dealing with the next girl. That is: competition serves as a method of developing lines of strategy. Thus, closely related to strategy building is a kind of "ribbing" and signifying that goes on in the Black community. When one person runs another person down, the individual rarely gets angry because it is understood that the whole matter is not serious, but, that it is really a tatic or mode of operation. It teaches the individual how to deal with hostile forces. As Joseph White (1970) suggested Blacks on a regular basis deal with existential psychology without really knowing it. One learns early how to analyze the basic beliefs of others. He learns how to attack these beliefs; and the person being attacked learns how to defend his position. The ribbing process may center around the existential analysis of what the person is wearing, how he walks, talks or relates to others. Playing the dozen is the epitome of existential analysis in Black culture. To run down the existential basis of another's mother is to be on the brink of physical confrontation or a good hardy joke depending on the friendship and the situation involved. Whites analyzing Black culture miss the significance of ribbing and playing verbal games. Also, they fail to understand it or appreciate it.

It would seem to me that in the whole process of signifying individuals are being prepared for the outside white world. He is learning how to defend himself by any means necessary. Therefore, in this process of strategy building, one is never defeated. He is simply down for the moment and will come up again fighting sometimes physically and quite often verbally. Thus, it becomes difficult for me to understand the assertions by educators that Black children lack verbal skills. What I would suggest is that they abound in verbal skills, but, they are not the same kinds of skills that the typical teacher is looking for. In fact, if a Black child starts his existential analysis on his teacher, he will more than likely be sent home. He will be defined in a whole host of negative ways. His personhood may be questioned. That is; he may be defined as a hostile, negative, agressive child.

Humanistic Values for the Affective Existential Basis of Black Culture

Much as been written about the expressive nature of Black people. Research has ranged from a negative interpretation of this value, Rainwater (1966) to a

very sensitive analysis of it as found in the works of Jones (1963, 1967) and Keil (1966). What we find is that Black people have not given up on their humanism--they are a feeling people, who express this feeling in various ways throughout the culture. One must see that the affective existence of Black people is very closely related to their values of shared existence and their emphasis on the unique individual.

Black parents emphasize the right of the child to express himself, to show feelings of love and hate. The two are not separated. That is, one recognizes at an early age that he can both love and hate at the same time. He is taught diumital existence as Dixon and Foster (1971) define the phenomenon. Thus, there is little need to repress feelings of love and hate. Family life is not seditary--not quite, but, rather the child is born into an exciting, active environment. Several things may be going on at the same time, and as the child matures, he learns how to tune-in or tune-out on things that do not involve him at any given time.

A specific aspect of the expressive nature of Black culture is seen in the use of language. The way Black people talk--the rhythm of the language, the slangs, the deleting of verbs, are all examples of the expressive use of language. The significance of this is seen in the number of times white sociologists have missed the meaning of words and expression by Black people, the number of times they have not understood the subtle meaning of words. For example, Rainwater (1966), in describing one Black mothers reaction to her child, missed the meaning of the whole conversation. The mother said, that her child was bad. Rainwater took this to mean that the mother hated or disliked her child, rather than the fact that the mother was characterizing one aspect of the child-- which says nothing about her love or hate for that child.

The expressive aspects of Black culture may also be seen in music, dance, literature, religion, rituals of "root" medicine. Jones' Blues People (1963) and Keil's Urban Blues (1966) are excellent analyses of the blues as part and parcel of Black culture. The use of dance is seen by many as being basic to the way Black people express themselves. The definition of the word "soul" is quite often defined in relationship to the ability of a person to dance--the rhythm of Black people's dance can be traced directly to its African heritage. (Herskovits, 1941) closely related to the dance, is the expressive way that Blacks use their body. They walk in a unique manuver and part of this uniqueness is that each person has his own special walk. He uses his body to give off certain

identify stances. Likewise, Black people show greater freedom in touching one another. This touching is not linked with sexual overtones, as sociologists would have us believe, but, rather there is no clear cut sistinction between my body and your body. Thus, in conversation, Blacks stand closer to one another than whites do, they use more gestures, and physical contact is greater. When the rave for sensitivity training started in the early 1960's the emphasis was on people touching one another and not feeling ashamed about that feeling. I have always maintained that sensitivity training was not for Black folk, since we have always been and continue to be a feeling people who hav no hang-ups about touching one another, about dealing with one another in a frank and open manner. All of this relates to the trusting values in the Black culture that grow directly out of the relationship that the yound child has with his extended family and friends.

As one moves away from the community of shared Black existence, the situation changes. The more a Black person has internalized the values of white America, his beliefs in the values of the Black culture decreases. Therefore, we find middle class Black people who are overly concerned with punctuality, who cannot "understand" why Black people are always late, who cannot appreciate the affective nature of Black people. They may feel that Blacks are too overly familiar with them, do not respect their positions. However, these same Black people who profess a lack of knowledge of Black culture can be seen as still enjoying some of the behavior patterns of that culture. They still have their "soul" parties that may start off quite formal but, break down to the natural rhythm of the Black culture as the evening wears on; they still eat "soul" food and listen to the music and dance the dance of Black people. What we fail to do in analyzing the attitudes of the Black middle class is to study their actual behavior patterns. I would maintain that the behavior of the Black middle class around other Black middle class people is quite similar to the behavior of Black people in general and, thus, part and parcel of the same Black culture.

A final aspect of the expressive value theme in Black culture is seen in the use of clothes. The unique outfits of Black people are part of the expression of freedom both as a group and as an individual. The bright clothes in Black culture indicate the attitudes of the people toward life in general. That is,

an overall optimism exists in Black culture, although the objective conditions of Blacks have been less than optimistic. What better way for a people to say "we love life," than in the clothes they wear and the way they wear their clothes. Although Blacks are oppressed by a capitalistic system that keep them in low paid jobs, keep them perpetually unemployed, keep them in sub-standard housing, and keep them trapped in an obsolete school system, their outlook is one of hope. And with his hope they continue to struggle for a better existence.

The Diunital Relationship Between Good and Evil

The final dominant value or belief to be discussed in Black culture centers around the diunital relationship between good and evil. One is taught early that good will triumph over evil—that one must be fair in dealing with others. The proverb is: do unto others as you would have them do unto you, and likewise, do unto others as you have been done by others. To believe in the triumph of good over evil does not necessarily mean that one must be good all the time. In fact, it becomes necessary to teach the child to protect himself, but never, for example, start a fight. To defend onesself against evil is very appropriate. To not do so, would question one's selfhood. Parents teach children not to let anyone take advantage of them. Also, being good does not mean that "goodness" is an absolute concept, for Blacks believe, each individual has a varying degree of "goodness" and "evilness." What is analyzed, the, is the overall sense of the total character. A child can be both good and bad at the same time—that is, he is dinunital. Consequently, when a parent tells a child that he is bad or evil, it does not mean that this is the final assessment of his character. The statement may only hold true for the moment, the day, or for several years. There is always the possibility that a person may change characters—be converted. Likewise, as stated earlier, to say that a child is bad does not mean that his parents do not love him. They may be simply making, what they define as an objective statement. White social scientists have been puzzled by this factor in Black life. They have, therefore, come up with all kinds of hate syndromes in Black people that bares little resemblence to the reality of the situation.

Black Truth

First of all, in the Black Cognitive Process it is not claimed that self makes truth. What is claimed is that self is the medium, and the only adequate

medium, through which the truth or reality, in its total existential dimensions is wholly and totally perceived and assimilated. Without the intervention of the self in the cognitive act, knowledge falls short of true knowledge not only in comprehensiveness, but also in in-depth intellective penetration of the life force or life pulse of reality. A purely abstrative insertion of intellect into a subject disqualifies itself by definition from live contact with the living and operating principles in things.

In any event self in the Black Cognitive Process is seen as the intellectual mediator and not as the intellectual fabricator of the real in that state of mental existence which we call knowledge. Self is also the complete assimilator and reverberator of truth in the Black Cognitive system. In theory at least, self is not presented as a substitute for reality. Nature is the norm. The work of self is to get in tune or in harmony with nature which rules all. Nature then is the controlling reality. And realism is an imperative for African survival and for African thought in every form. This is a first principle.

Principle is one thing, practice is quite another. We must now ask what practical safeguards are there in the Black Cognitive Process to prevent self from interfering to prejudice truth in thinking. What are the guarantees of objective validity in this method of thinking through feeling?

Basically the Black Cognitive Process sets up a dual control for objectiveness in the use of symbolic imagery.

The collective experience of the group is the sanction for the use of symbolic imagery by the individual. By this I mean that Black symbolic imagery is a participatory imagery.

The second control for objectivity is by appeal not to people but to the facts observed in nature or the environment. It is irrelevant whether these facts were the subject of observation by the thinker himself or the subject of observation by the group over a period of time. Both forms of appeal operate as controls against the interference of self to prejudice truth in thinking.

Conclusions

As Balland (1973) states, the history of the Black struggle for education is punctuated by the basic complacency of white educators.

The problems of educating Blacks have changed very little over the years. Some Blacks believe that the mere thought of educating Blacks strikes terror into the hearts of the oppressor. Education remains the primary lever by which the

racial situation in this country can be controlled and changed.

If Blacks are to be taught and educated it is imperative that methodology, processes and procedures that are buried in the cultural aspects of ones being be considered. If Blacks cannot be educated and counseled within the vein of their culture, the Black community will retain its 15.9% dropout rate as contrasted with 6.7% for whites.

Curriculum, teaching methods, teacher training, counseling, assessment, and evaluation must be devised to create and perpetuate "educated" Blacks. Unfortunately the process to achieve this goal and the product of that goal are not compatible.

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